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night with the following additional statement: "Tomorrow will be added (never perform'd before) . . . *Tumble-Down Dick*." The first performance of *Tumble-Down Dick* was not given on April 28, however. On Wednesday, April 28, the advertisement of "The Forty-First Day" of *Pasquin* in the *London Daily Post* read, "Tomorrow, April 29, will be presented," etc., and ended with this paragraph: "The Company being engaged in the Practice of the Entertainment, and by reason of the Royal Wedding,³ expecting no Company but themselves, are obliged to defer playing 'till To-morrow." On Thursday, April 29, the same advertisement of "The Forty-First Day" appeared, but the date of the performance was given as "this Day, April 29." On the twenty-ninth of April, then, immediately following the forty-first performance of *Pasquin*, came the first of twenty-one performances of *Tumble-Down Dick*, furnishing, curiously enough, the customary afterpiece or entertainment (with pantomime) which it was intended to satirize. Although published separately, it became in its acted form an integral part of *Pasquin*, and joined without a break the rehearsal plot of the more famous play. I have shown elsewhere how closely Fielding followed Pritchard in writing his burlesque.

When *Pasquin* was published on April 8, 1736, Watts advertised underneath the *Dramatis Personae*: "Shortly will be published *Tumble-Down Dick*, or *Phaeton in the Suds*, a serious Pantomime, now practising at the Haymarket Theatre." It was not actually produced, as we have seen, until April 29. On the same day came its publication, for Watts advertised it in the *Evening-Post* (No. 1319) for Thursday, April 29-Saturday, May 1, 1736, as "this Day publish'd." This first edition is exceedingly rare; in fact, the only copy which I know of is the one which belonged to John Genest, and which may now be found in the Dickson collection in the library of Yale University.

CHARLES W. NICHOLS.

The University of Minnesota.

JOHN TRUMBULL'S INDEBTEDNESS TO THOMAS WARTON

In this centenary year of the publication of the first complete edition of *The Poetical Works of John Trumbull* (Hartford, 1820), it may be of interest to point out a curious parallel that I have not seen mentioned hitherto. The likeness between Trumbull's *The Progress of Dulness*, Part I (1772) and Thomas Warton's *The Progress of Discontent* (1746) is not confined to the similarity in

³ This royal wedding which gave the Great Mogul's Company additional time in which to rehearse *Tumble-Down Dick* was the marriage of Frederick, Prince of Wales, to Princess Augusta of Saxe-Gotha.

title, nor to the octosyllabic couplets which they have in common, but there is analogy in spirit and content as well. Both are satires on college life: Warton's on Oxford, Trumbull's on Yale. Both begin with the bringing to college of the son who in the eyes of the father has attainments that merit further cultivation. In each the son rebels against the harshness of the rules, thinks of breaking them, but loves ease too much, and in the end finds "the dulness of a college" no place "to waste his whole age." As a relief from the tedium of Horace and Homer, or Virgil and Tully, Warton's young intellectual settles amid the fields surrounding a Popean estate where at length he "commences country parson" while Trumbull's decides

To teach a school at first and then to preach

but eventually he also

—fixes down for life, in some unsettled town,

where

Vast tracts of unknown land he gains.

While it is true that there is an un-English quality in the facts that Trumbull's poem unquestionably draws from the atmosphere of New Haven, yet the attitude toward life is one which prevailed in the British light-essayists from Addison on. In view of the fact that the imitative young New Englander had matched classical tributes with Biblical paraphrases after the fashion of Watts, had done two fables like Gay, given "Advice to Ladies of a Certain Age" like a true Englishman of the century, had written an elegy on his friend, St. John, in the manner of the "graveyard poets," and had bid his contemporaries

their lays with lofty Milton vie;—

And shine with Pope, with Thompson and with Young¹

may it not be likely that he derived inspiration from Warton's poem published twenty-six years before and that he was so pleased with the theme that he added a second and a third part?

ERNEST E. LEISY.

University of Illinois.

¹ *Prospect of the Future Glory of America* (1770), p. 3.